

Aesthetics of Hunger

An analysis on the association between the traditions and sophisticated culture of Latin America discussed elaborately than how an observer with a European mindset would. The outside develops an odd interest for the hardships and sufferings, unable to view it as a devastating event for the people belonging to Latin America; who mourn this tragic experience. They are unable to completely convey their true and immense anguish to the cultured man nor can he comprehend it.

Latin America continues to rest as a dominion. The only difference between historical colonialism and contemporary is solely dependent on a more polished guise of the colonizer.

The lucrative and diplomatic acclimitization has steered us to become philosophically starved and thus, impotent and incompetent, which results in the muted reactions when concious and exaggerated reactions when unconscious.

Sterility is described in relation to the sense of material control but a lacking in conceptual development in many artworks present. This further relates to the frustration rooted in an unattainable ideal of universality, often reflecting aesthetics of adolescent. Therein, the abundance of 'irrelevant' paintings in galleries, or books and poems, plays and films, etcetera, with the same few ideals and concepts repeated, are seen.

Hysteria, in this context, is a more layered topic. It is reflective of the opposing power of the aforementioned sterility; it is an abundance of intellectual and emotional stimulation to enforce action, reaction, or power. This is evident in the anarchism found in passionate

speeches, young poetry, painting, and general art of a confessional nature. Further on, it is a reduction in transparent politicism due to an excess of sectarianism. Lastly, the most effective symptom of it is the systemization of folk art or indigenous art. The flaws lie in the lack of authenticity and organic nature of the body producing these works, and therefore the effort to surpass the sterility is unsuccessful and results in further frustration. Relating back to the colonisation of Latin America, the paternalism and humanization of the coloniser is exacerbated, particularly when placed against the language of tearfulness and suffering.

These reactions and influences can explain the hunger of Latin America as unsurprising. It has become an essential part of society in which lies the dire appalling originality of Cinema Novo when related to World Cinema; the originality is, in essence, the hunger, and the greatest injustice is that the hunger remains misunderstood intellectually and emotionally.

The theme of hunger is greatly narrated, described, poetized, analysed, and discoursed in Cinema Novo; characters in desperate search for food, killing for it, stealing for it, living in dreadful and ugly conditions and existing as dreadful and ugly beings, surrounded by ravaged darkness and dirt. This miserabilism of Cinema Novo characterised by famished subjects was critiqued by governments due to them serving antinationalist sentiments, particularly by the public as well due to the aversion to facing truths surrounding poverty.

The defeatist themes of Cinema Novo oppose the reforming tendency represented by Carlos Lacerda, the critic of Guanabara, with films of rich people in beautiful homes with their luxury cars, as well as comical and fast, light in their content, films of industrial

objectives. These films are against hunger, moving with the perspective that the proverbial glasshouses of their characters' luxury condos are enough to cover the moral devastation of the fragile bourgeoisie, or if flattering cinematography can gloss over the misery of an uncivilized state.

Essentially, Cinema Novo teaches us the revolutionary power of aesthetics of violence, over the assumption of their primitiveness. It is a forced awareness of the colonized upon the colonizer, who is therein confronted with the expression of the colonised- can the colonizer understand the culture of the one he exploits, from an expression rooted in violence to express the horror and the strength of it.

"As long as he does not take up arms, the colonized man remains a slave; first a policeman had to die before the French became aware of the Algerians."